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# H O B B Y

## BANDWAGON



January  
1948

10c

Norma Davenport Plunkett, talented star of Dailey Bros. Circus  
owned by her parents Ben and Eva Davenport.

— The Collector's Monthly —

## Hobby-Bandwagon

"The Collector's Monthly"

(Formerly Hobby-Swapper)

122 South Main Street  
Camden, Ohio

January 1948

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**HARRY M. SIMPSON**  
Publisher

### Associate Editors

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## *The Publisher Says*



We have tried to maintain a low subscription rate in the hope that advertising would off-set the loss from the subscription price, but the high cost of material and other expense makes it impossible to continue at the present rate, so beginning with the February issue the price will advance to \$1.00 per year.

Another change to be made in the near future will be to specialize in the hobby of Circus and the collecting of Circusiana . . . . This is due to the fact that our circulation has changed rapidly toward this hobby and the lack of interest among our readers in other hobbies. We also realize that it is impossible to satisfy all hobbies and felt justified in making the change.

Many outstanding hobbyists have assisted greatly in the effort to interest other collectors through their columns . . . . to them I owe a debt of gratitude and thanks for their assistance during the past two years.

I wish to thank readers of every hobby for their continued support, but feel that it is only fair that I tell you now of this future change.

Sincerely,  
Harry M. Simpson

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Clarence R. Shank  
Member of CHS and CFA  
Camden, Ohio

MINISTRELL  
AND

# Dailey Bros. Circus

As caught on Saturday, July 19, 1947, at Lewiston, Maine, and visited again on Sunday, July 20, 1947, at Portland, Maine.

By: John J. Crowley, CHS, CFA and CMB&OA, Cambridge, Mass.

On Friday, July 18th, I went over to the North Station in Boston and boarded the Pine Tree limited, the Boston and Maine railroad's crack streamlined train which left at 3:30 p. m. Eastern Standard time. The "Pine Tree" is a non-stop express train and made the 114 mile run to Portland, Maine, in an even two hours. There was a stop of ten minutes in the

into Brown's car for the 22 mile drive up to Lewiston.

Arriving in Lewiston, Maine, about 7:40 a. m., we found the twenty car circus train had already pulled in from Rumford, Maine, where they played on Friday. We looked around, took some photos of the loaded flat cars and then went over to the runs as they were just starting to unload the circus train. Jack Brown and I had taken the train loading order, so I might as well give it here.

There were 6 coaches, 10 flat cars mostly of the Mount Vernon type and 4 stock cars. The coaches were as follows:



Portland Union Station while the Maine central's streamlined engine was hooked up to the train. We left Portland at 5:40 p. m. (Est) and arrived in Brunswick, Maine at 6:10 p. m. Eastern standard Time. It only took the two railroads 2 hours and 46 minutes to cover the 142 miles between Boston, Mass. and Brunswick, Maine, with a ten minute stop at Portland.

Jack Brown, CHS of Brunswick, Maine, met me at the R. R. Station with his car in his home town, we then went to his house and had supper and talked circus and looked over articles of Circusiana until a very late hour. We were both up bright and early Saturday morning and had breakfast, then

Dailey Bros. Circus Big Top from the "backyard" taken at Frankfort, Ind., Sept. 13, 1947.

Coach No. 97—Pie car or privilege car; Coach No. 98—mixed and married couples, performers' and bosses; Coach No. 99—mixed and couples, performers, big show band and executive; Coach No. 100—Ben Davenport's and his family's private car; Coach No. 96—side show performers and side show band; Coach No. 95—working-men's coach.

All coaches had silver roofs, and the upper halves of the cars sides were also pointed silver, the bottom half of the side of each car was painted red, with "Dailey Bros. Circus" lettered on the cars

sides in silver paint. Numerals of all cars were in silver.

The ten flat cars were loaded as follows:

Flat car No. 50, 72 ft. long—Bulldozer, mounted on a four-wheel carryall; 2 wheel trailer, train light plant; No. 7, truck; No. 69, stake driver, three hammers on this stake driver.

Flat car No. 58, 70 ft. long—No. 21, small tractor truck with runs built on it, station wagon loads upon the runs on the truck; No. 99, big top pole wagon; No. 16, truck used as tractor.

Flat car No. 55, 72 ft. long—No. 77, side show canvas, poles and prop's wagon; No. 100, big top canvas wagon; No. 12, mechanical dept. and blacksmith shop, carries auxiliary light plant.

Flat car No. 57, 72 ft. long—No. 32, midway diner or lunch stand; No. 20—truck, used as tractor, with water tank body (water wagon); No. 14, light plant wagon (three generators).

Flat car No. 51, 70 ft. long—No. 24, cookhouse wagon; No. 22, cookhouse wagon; No. 2, cage, 20 ft long, carrying 8 monkeys and two polar bears.

Flat car No. 56, 72 ft. long—No. 17 menagerie canvas and pole wagon: small four wheel single hammer stake driver; No. 10, cage, 20 ft. long, 2 lions, 1 lion slaying baboon, 1 mandrill, 2 monkeys and 1 Himalayan Bear; No. 40, wardrobe wagon.

Flat car No. 53, 72 ft. long—No. 98, stringers and seat planks wagon; No. 8, cage, 18 ft. long, 5 lions 1 black bear, 1 brown bear, 2 tigers; No. 4, cage 20 ft. long, 7 lions and lice.

Flat car No. 52, 72 feet long—No. 41, ring curbs and props wagon; No. 45, air calliope, trucks, padroom and wardrobe wagon; No. 44, horse tops, wardrobe and seat planks wagon.

Flat car No. 59, 72 ft. long—No. 28, seat planks and jacks wagon; No. 25, concessions dept. wagon; No. 11, seat planks, stringers and jacks wagon.

Flat car No. 54, 72 ft. long—No. 33, red ticket wagon, has a built-in automatic calliope in the front section of this wagon, calliope is used for street bally. No. 43, dog wagon and props wagon, carries 37 dogs, looks like old

H-W cage; No. 6, cage wagon, 19 ft. long, 4 audids, 2 pumas, 1 leopard, 1 baboon; No. 31, concessions and supplies, concession tops and candy stands.

All ten flat cars were painted silver with the show's title "Daily Bros. Circus" in red. 33 vehicles actually laid on the decks of the ten flat cars, but two more vehicles are mounted on other vehicles such as the bulldozer on its carryall and the station wagon mounted on the small truck, making a grand total of 35 vehicles.

Four stock cars, which were loaded as follows:

Stock car No. 80, 76 ft. long—7 baby elephants or bulls, 8 ponies, 1 sacred cow, 20 head ring stock.

This car looks as though it might be an old converted whale exhibit car, as the sides of the car are mounted on hinges and look as though they might be opened up.

Stock car No. 81, 72 ft. long—24 head of baggage stock and 1 colt, 8 head of ring stock.

Stock car No. 82, 72 ft. long—9 large elephants or bulls, 4 llamas, 4 mules, 1 camel, 8 head of ring stock.

Stock car No. 83, 72 ft. long—29 head of ring stock, 6 ponies, 1 zebra, 1 Brahma bull.

All four stock cars are painted with silver roofs, the upper half of the car sides are also painted silver color, the lower half of car sides are painted red, with the show's title on the red side in silver paint.

Total of cars—6 coaches, 10 flat cars, 4 stock cars, 20 car R. R. show using a motorized advance brigade.

Animals on the show are: 65 head ring stock or performing horses, 24 head of baggage stock and 1 baggage stock colt, 14 ponies, 1 sacred cow, 4 llamas, 4 mules, 9 large bulls and 7 baby bulls for a total of 16 elephants, 1 camel, 1 zebra and 1 Brahma bull.

Caged animals on the show are: 10 monkeys, 2 Polar bears, 14 lions, 2 tigers, 1 leopard, 2 pumas, 4 audads or barbary sheep, 1 lion slaying baboon, 1 mandrill, 1 black bear, 1 brown bear, 1 Himalayan bear, 1 baboon, 37 dogs in show wagon.

All wagons and cages are painted red with fancy scroll work done in yellow or gold paint. All wagons have dual pneumatic tires

with 8 tires to each wagon and cage. The red wagon with the automatic calliope had the calliope playing on the flat car, even before this wagon No. 33 was unloaded from the flats.

Two two-horse teams were used as pullover teams and the trucks were used as pull-away teams, instead of horses. The bulls did none of the unloading.

Four small trucks were used as tractors to haul the wagons from the runs to the lot, which was 3 1-2 miles away at the Lewiston fairgrounds. I believe that if four Mack trucks were used instead of Chevrolet and Ford trucks that 2, 3 or 4 wagons could be hauled by each truck on its trip to the lot. As it is now, each small truck can only haul one wagon each trip, making it necessary for each truck to go back and forth 4 or 5 times before all the wagons reach the lot. Ringling Barnum, Cole Bros. and also Clyde Beatty use Mack trucks and some of these Macks haul as high as 6 wagons at one time to the lot.

It might be to Ben Davenport's advantage to use Mack trucks instead of small trucks and save considerable time and money in getting his show to the showgrounds.

All led stock ring horses, bulls and wagons used the main streets on their way to the lot and this was a good bally stunt for the show to increase interest in the show.

Number 33 wagon with the built-in air calliope was hauled to the lot by an 8-horse hitch of nice Percheron baggage stock. The lead nigh horse had her little colt on a halter rope, trotting beside her. It was a wonderful sight to see a circus calliope playing music, hauled by the 8-horse hitch with colt, through the streets of Lewiston.

Arriving at the lot, Jack Brown and I watched the setting up of the various tops. And also took photos of all the activity. We then met our old friend Eddie Hendricks, bareback rider, with whom we had trouped on the King Bros. circus last season when that show toured northern Maine and New Hampshire. We also met Chuck Sateja, CHS, who is touring with the Dailey Show, clowning and working a swinging perch and trampo act.

We met Hazel King, T. P. Lewis, Corky Plunkett and Norma Davenport Plunkett and many others of the actors. We also met Rossi and his 15-piece band, including Louie Grabs who plays the air calliope with the band.

All the various tops were now in the air, so I might as well describe them. Big Top was a 120-ft. round top with 6-50 ft. middles. Had five rings, there was a steel arena, set up in ring number one. All seats including the reserved seats were only planks, with no chairs for the reserved seats. The blues or general admission seats were 14 rows high, and the reserves were 10 rows high. The big top was too long and also too narrow. It was impossible for the people in the blue seats at the further end of the tent, near ring five, to see the wild animal displays taking place in the steel arena in ring number one. The people in the last row of seats in the further end of the top were at least 175 feet away from this steel arena.

Menagerie Top: Was a 70 ft. round top with 5-40s. It was also too long and narrow and did not have enough cage animals to fill it. In this top were the led stock, 16 bulls, 12 head baggage stock, the ponies, a couple head ring stock and two cages of animals. The two cages of lions and other performing animals as well as the dog wagon were out in the back-yard, with another cage of animals in the side show top.

Kid Show Top: Was a 50 ft. round top with four 20 ft. middles. We met my old friend Milt Robbins who was side show manager and had quite a talk with him. Have not seen him in over ten years, since he had the kid show on Kay Bros. Circus, which was run by Bill Ketrow. In this side show were the usual freaks and a cage of animals. In the Kid Show annex was a half and half, also a colored side show band with minstrels in main kid show.

Pit Show: Exhibiting a midget mule was a top measuring 20x20 ft. Cockhouse, under management of that old circus steward Mitt Carl, measured 40 ft. wide by 80 ft. long.

Indians' Dressing Top was 30x20 ft.

Performers dressing top was 40x

30 ft.

Horse Top was 30 ft. wide and 70 ft. long.

We went into the big top and listened to Rossi's band give a concert. It was a good band. Louis Grabs was real good at the calliope.

Big show performance was as follows:

(1) Grand entry of spec., entitled "Parade of all Nations" with all 16 bulls, all led stock, most of the ring stock and all performers taking part.

(2) "Hank", the hula dancing bull. Norma Davenport Plunkett.

(3) Capt. Joe Horwath and 12 African Lions.

(4) Aerial ballet, 4 girls on single traps, 15 young ladies and little girls on the swinging ladders.

(5) Dogs and monks riding ponies, dogs and monks riding ponies, pony drill, Hazel King, dogs and monks riding ponies.

(6) First clown walkarounds with 9 clowns taking part.

(7) Aerial horizontal bar act: with Mario Iwanoff Trio taking part.

(8) Two trained bears, Capt. Hoffman, O'Brien's trained dogs, Eva's dogs, Ray's clown dogs, Tom's dogs.

(9) (Bareback display), principal riding act: 1 horse, 1 man riding, Eddie Hendricks, principal riding act: 1 horse, 1 man riding, T. P. Lewis.

(10) Trampoline act: Corky Plunkett, Norma Davenport, Rosemary Stock and clowning by Chuck Sateja. For a finish Corky Plunkett did 49 complete consecutive somersaults.

(11) Aerial display, 10 young girls and young ladies on the Spanish web.

(12) 1 bull, 2 dogs, 1 pony, Ray Freivogel; 1 bull, 3 dogs, 1 pony, Norma Davenport Plunkett.

(13) First concert announcement. Wild West contingent of 12 people all mounted, led by that Western Star, Freddie Fredericks. Also Chief Sugar Brown and 14 Otoe Indians.

(14) Wire act, Sanchez; Risley or Foot juggling by Ricco; wire act, Pina-Medel.

(15) Clowns in their burlesque of the world series, comedy gag baseball game.

(16) 10 high school horses, ridden by Tommie O'Brien, Eddie

Hendricks, Norma Plunkett, Hazel King, T. P. Lewis, Margaret O'Brien, Mildred Pyle, Eddie Murillo, B. Ray and Rosemary Stock.

(17) Feature wire act—"Drunk on the Tight Wire," by Mario Iwanoff.

(18) Clowns walkarounds.

(19) Contortionist, Ricky Midgett; hand balancing, Senior Munoz; sil Algerians, Arab Tumblers; the Ray Family, juggling.

(20) A wonderful display of 3 dancing and baseball playing bulls worked by Norma Davenport, featuring Tillie the talking elephant baseball catcher. This is the former Adele Nelson famous bull act, formerly of Chatham, N. Y.

(21) Liberty horse acts—6 Pinto horses, Tommie O'Brien; 8 Palamino horses, Hazel King; 5 Palamino horses, Eddie Murillo.

(22) Cloud Swings, Barbara Ray, Rosemary Stock, Shirley Kaner, Billy Ray, Hope Roy; swinging perch pole act by Chuck Sateja.

(23) Second Wild West concert announcement.

(24) Clown walkarounds 8 clowns taking part with their usual gags and gimmicks.

(25) Head balancing trapeze, Si Kitchie, who even eats and drinks while upside down on the traps; flying single trapeze, Senorita Valdez.

(26) Hand and head balancing, Sanchez family; juggling in ring four, Senor Ricco; Daily Bros. group of chorines form a background and go thru dance numbers.

(27) Was supposed to be a long mount on the track of the herd of 9 big bulls, worked by Norma Davenport, but this number was omitted from matinee and night show.

The big show was all over and the Wild West concert was ready to commence.

In the Wild West concert was: Freddy Fredericks, featured cowboy, T. P. Lewis, Rose Washington and 5 cowboys and 4 cowgirls and the tribe of Otoe Indians from Oklahoma, led by Chief Sugar Brown in feats of riding, roping and arrow shooting and general pastimes of the Wild West.

Jack Brown and I went into the Dailey cookhouse with Chuck Sateja and Eddie Hendricks and had a nice supper. We met Corky and Norma Plunkett, who were sitting

at our table. During supper I talked for nearly an hour on Palamino horses with Hazel King, chief horse trainer, who was seated on my right. Si Kitchie and his wife, Nellie, were also at our table.

Jack Brown and I then went up town to pick up some Dailey bills for our collections. On our return I spotted Milt Robbins, the Kid Show manager, and an old friend of mine, and we talked with him for sometime, then he took us into the side show to look things over.

We then visited once more in the backyard and during the night show were in and out of the backdoor, going in to see some special number and coming out once again to visit in the backyard.

Many circus people and many fans think Ben Davenport is horse and elephant crazy because he carries so many horses and bulls. But for Brown's money and my money, the more horses and bulls he carries the better we like it. If things had gone right, he would now have 10 big bulls and 10 baby bulls for a grand total of 20 bulls. But Nemo, a big male tusker, had to be shot at Chambersburg, Pa., and three of the baby bulls died in transit. Louis Reed of Chatham, N. Y., who had charge of the bulls on Charlie Sparks R. R. Circus and later with his wife, Adele Nelson, had the three famous baseball playing bulls which are now on the Dailey Show, went to India to bring back the ten baby bulls. Well he was able to bring back 7. He also brought back 4 Indian Mahouts with him, one of whom is Sabu's (the Indian movie actor's) brother. Ben Davenport treated these Mahouts fine, giving them all expensive wrist watches and a purse of money when they left for home.

The show did a big business all thru Maine, as it should for with the exception of the Ringling Barnum Show playing Portland a couple of times, this is the first R. R. show to play Maine since 1938 when the Cole Bros. show on 20 cars and the Robbins Bros. show on 15 cars. (Both shows being owned by Zack Terrell and Jess Adkins) came down from Canada and made a few stands each in Maine on their way South.

The Big Top at the matinee in

Lewiston had about 5800 people only about 200 short of a full house, but at night the show must have packed in 7500 people as the Hippodrome track was packed right up to the ring curbs. It was the same way all thru the Maine tour of this show.

After the night show, Brown and I took Chuck Sateja to the R. R. cars and visited some of the performers in their cars. We then headed for Brown's home in Brunswick, all tired out after catching the unloading, setting up, two performances and most of the tear down and after spending 16 hours on or about the circus.

We got up late Sunday morning, then after dinner saw the 39 car carnival called "The World of Mirth Shows" unloading at Brunswick for their stand in Bath, Maine. We then drove to Portland and visited Dailey Bros. on the Portland lot.

On Sunday they had painted all center, quarter and side poles as well as most of the props. We visited around for a while, then took Hazel King uptown in Portland. While on the Portland lot we met Herb Ames, CMB&OA of South Portland and Dana Blom, CFA of Portland. We all then went in Brown's car to Ames' house to see his 1-4-inch model of Sells-Floto Circus, and also saw his swell 1-4-inch steel arena and Mabel Stark carved on the 1-4-inch scale and her 12 tigers.

I ate supper at Herb Ames' and then caught the 8:00 express to Boston. Ben Davenport has a swell show, it looks like a thirty car show on the lot. He has plenty of horses and bulls. All he needs is a wider big top, a few more feature acts, like a family bareback act, a flying return act and another trained animal act. His menagerie could stand some more cages and he would have a show the equal of the smaller editions of John Robinson, Sells-Floto, Hagenbeck Wallace or any of the old American circus corp. shows. It is rumored he plans to go out on thirty or thirty-five cars for the 1948 season. I was tired out but had two swell days on a real show.

—o—

Features omitted this month will appear in future issues.

# The Bandwagon

News and Activities of the  
**CIRCUS HISTORICAL SOCIETY**

Founded In 1939  
By Don Smith

Harry M. Simpson ..... Editor

## OFFICERS

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Maurice Alaire ..... Vice-Pres.  
Walter Pietschmann ..... Treas.  
John Crowley ..... Secretary  
William Green ... Election Comm.

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Don Smith  
Walter Tyson  
Arthur Stensvard  
John VanMatre

## CHS PHOTO

This month's CHS photo was furnished by Bill Green, publisher of the "Call Of The Calliope." The photo shows the 1903 Sells & Downs elephants tied to chains in front of the Washington, Kansas, court house . . . this court house was destroyed by a tornado in 1932. The smallest elephant is believed to be Big Babe now in the Cole Bros. herd. This photo will be mailed under separate cover.

—O—

## NOTES

Many CHS members will be pleased to learn that Charles Gerlach has been able to return to his home in Buffalo, N. Y. Charlie was found ill in his home Thanksgiving day by Joseph L. Tracy and was rushed to the Columbus hospital for medical treatment where he remained for several weeks.

Joseph L. Tracy, 172 Riverside Ave., Buffalo, N. Y., has started a new album of old and present day circus folks, collectors and model builders. He has over 300 photos and would trade his photograph with any that would care to have theirs in this album.

Henry Kyes has been employed as Bandmaster for the Cole Bros. Circus in 1948. Kyes is one of the best directors of the "Big Top" and will be a valued addition to this great circus.

## NEW MEMBERS

355—J. W. Beggs, 7125 Pard Rd.,  
Eastwood Hills, Kansas City 3, Mo.  
356—James G. Hamby, 15 Wilder  
Ave., Rockwood, Tenn.

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Stuart Thayer, 10 Harvard Pl.,  
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## BRITISH CIRCUS PHOTOS

SEVEN REAL POSTCARD-SIZE  
photos together with my interest-  
ing list of British Empire circuses.  
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# BRITISH CIRCUSDOM

By Eddie Hawthorne  
Surrey, England

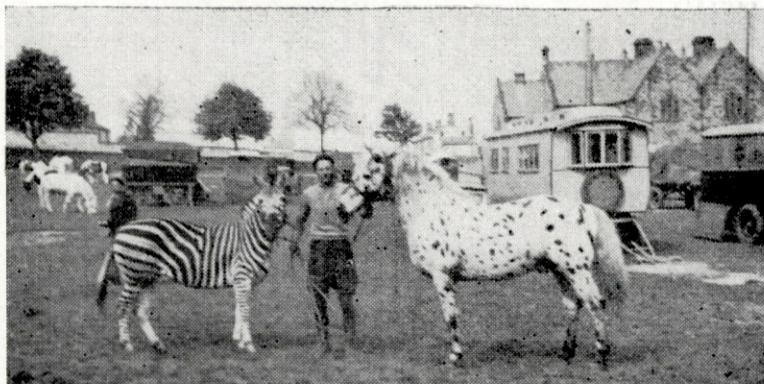
Comparing the many photos and articles I have seen and read of the American Circus have shown me there are some outstanding differences with those of our British Circuses.

To begin with, we in England, have nothing to approach the huge travelling circuses of Ringling Barnum & Bailey or Cole Bros., and our only railroad circus is that of Bertram Mills.

All English circuses have one ring only, which vary in size from 35 feet to 42 feet dia., according to dimensions of Big Top. Our Tops are mostly of two center pole type with an occasional 3 center pole.

Seating capacity varies from a few hundred to the 4,000 of Ber-

saines, own their own circuses, and in many instances, father, mother, sons and daughters all take part in the program and management of their shows; they have done so for generations. Sangers have been in the circus for 126 years, while two European wars could not stop them. During this last war, the circus womenfolk frequently took a hand at building up and tearing down when labor was non-existent. Our circus families are much intermarried, and I honestly doubt whether many of the Sangers, Fossetts, Baileys, Cookes, Yeldings, Duffys and Ginnets really know all their complicated relationships to each other. I have long since given up trying to trace the bewildering branches of the family trees.



tram Mills Circus, our biggest. No Hippodrome tracks are used, the audience being seated almost right down to within a few feet of the ring curb. Hence the extention from old-time circus days of the talking clown. He is still a popular feature of most of our Big Tops, and one of our best. Phil Williams, who incidentally is a globe-travelled Australian, has been with the Lord George Sanger Circus for several seasons. Another versatile talking clown is Pimpo-Jimmy Freeman, also with Sangers, and married into the Sanger family. And speaking of circus families, several of them such as Sangers, Fossetts, Duffys of Ireland and Ro-

“Backyard” of the Sir R. Fossett's Circus of England in 1939. Photo by E. Hawthorne of Surrey, England.

Some of our circuses have a side show but mostly on a very small scale, and hardly to be compared with those of your big ones. So you see we have no skidway as you know it. Our main entrance is in most cases built up, brightly painted light timber and plywood, fastened to a couple of trucks, drawn up for pay boxes. Neither do we have after-show concerts. With us the circus is the thing, Lord George Sanger, Bertram Mills Chippenfields, Reco Bros., Sir Robert Fossett, Billy Smarts, the

programs compare favorably with those of most other countries. They are put over with snap and precision and are in most cases well dressed. In this I have but one regret, the girls and men no longer wear the colorful, full-length tights of yesteryear, but now appear bare limbed.

In these days of world discord and misunderstanding I close with the fervent wish that the greatest International Institution of Good Fellowship—THE CIRCUS—goes on forever. And so to my grand American friends up and down the U. S. A. I say "Good luck, and may your circuses be many."

Eddie Hawthorne, CHS 225

—o—

#### APOLOGY

I wish to apologize for the lack of general news and other items this month and for being one week late with this issue . . . all was due to the holiday season.

Harry M. Simpson, Editor

## Shop & Swap Guide

4c per word, three insertions of same adv. for price of two. Display adv. \$1.50 per inch. Remittance and reference with first order.

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I WANT TO BUY OLD U. S. stamps on or off cover, also early Ohio covers, APS. 17819, E. C. Blank, 242 Irving Ave., Dayton 9, Ohio.

#### CARD OF THANKS

I wish to thank my many friends of CHS for their fine cards received while in the hospital and Bette Leonard for the card with her photo on it.

Charles Gerlach

—o—

#### CARD OF APPRECIATION

We wish to express our appreciation for cards and kindness bestowed on us during our recent bereavement. Also for the beautiful flowers sent by Mrs. Bette Leonard.

Mrs. Shevlin and Family  
Buffalo, N. Y.

#### THANKS

I want to thank the following for photographs sent me: Bette Leonard, Harry Simpson, C. Spencer Chambers, Burt L. Wilson, J. Haverland, Jake Posey, Will Brrok, Wm. Woodcock, John VanMatre, Walter Pietschmann, Col. Sturtevant, Dad White, Joe Flemming, Johnnie Clark, Bill Kasiska, Edward Ruppert and Sam Chapman. I wish them all the BEST FOR THE YEAR 1948.

JOSEPH L. TRACY

172 Riverside Ave. Buffalo 7, N. Y.

## Business Directory

Rate—three lines for 6 months, no change in copy, \$3.00; or 12 months for \$5.00.

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